

The Conning Tower

THE DAFFODILS

To-day a year ago—
I found the record of it this morning
On a dirty scrap of paper fallen from a book—
There was a call for an ambulance
At Mont Richard.
I was the "next out," so they sent me,
Me and my old flivver, 162.
Mont Richard is a god-forsaken chateau
Behind a thicket of horrible pine trees,
A *poete de secours*
In full view of the German trenches:
"Not a hygienic resort," the soldiers say.
The sky was gray, the whole world was gray,
Except the mud, which was yellow ooze.
A few 77s were dropping informally in for tea,
When I passed the battered grille and began to climb the gouged
road
Which winds through that sodden, desolate garden.
A territorial with sore, red eyes, tunic, breeches, and boots clay-
caked.
Came out and advised me to wait behind some sort of shelter
Till *ces ordures* began to let up.
So I left the ambulance and went toward the ruin of a pavilion—
Just the angle of an ivied wall
Still standing deep in green.
And then—
O I forgot the War,
And dying men,
And the snarling 77s,
And the godless misery of Lorraine!
There in the coarse winter-grass,
There right at my feet,
Was Sun—Spring—Home—
A clump of the yellowest blossomed daffodils!
I think I saw them through tears,
Those flowers I love best,
Down on my knees touching their sunny heads
With home-sick hands.

"Dis, l'Americain—si tu aimes ça—"
My soldier was at my elbow—
"Attends—j'vais te faire une 'tite chose."
Then somewhere he discovered a broken pot,
And with his bayonet dug up the daffodils,
Earthed them and put them in my arms.
"Tiens ça! Moi aussi j'aime les fleurs, mon pote!
Sale guerre, hein?"

My blessed died before I got him to the hospital
Seven miles off.
Poor chap!
But the blossomed daffodils beside me—
O they were life—
Life and Sun and Spring and Home.

EMERY POTLIE.

The high cost of existence is conspicuous in Phelps, N. Y., where the Phelps National Bank, by a card in "The Citizen," advertises "Safe Deposit Boxes—For rent to farmers to store their potatoes in."

The lofty prices of foodstuffs, take it from those who are in the provider professions, the fault of the public; the subway accidents are the public's fault. It all gives one an acutely guilty feeling.

AIR: "WAIT FOR THE WAGON"

Wait for the overt,
Wait for the overt,
Wait for the overt act,
'N' we'll all go to war.

THE DIARY OF OUR OWN SAMUEL PEPSY

February 23.—To Mistress Hilda's for dinner, and she bet me \$5 that Gedney Farm was Gedney Farms, and what I shall do with the \$5 I have not decided.

24.—Played at kelly-pool with J. Wise the cotton goods merchant, and beat him 9 games, the best I have done in as long as I can remember. Home to dinner, where I found H. Clark and Marian, and Nelly Tyler; and we talked of this and that, and I enjoyed it all greatly. All except the sauce for the oysters, which was too strong with horseradish, and I said so, which my wife thought I should not have said, but it was true, and Mistress Marian was of a mind with me.

25.—Up early, and for a ride in my petrol-wagon with W. Hale; and we drove entirely around Manhattan Island, passing places I never had seen before. In the evening to a cinema play, "The Barrier," the first ever I saw, and I enjoyed it greatly; and said to M. Foster, if they are all like this, I shall go to see one every day; and he said I might go every day for a year and not see one so good as this. So I think I shall continue to desert; albeit I have vowed to see Mr. Chaplin soon. To an inn, and had a merry time with Mistress Jane Hickey and her pretty niece Marian; and thence home in L. Cobb's petrol-wagon.

26.—Lay late; and to the office, where is J. Chamberlin to see me; and he told me many things, and he is brimming with happiness, which I am glad of, for no man deserves more of it than he; my love for him groweth with the years. In the evening to the show of the Dutch Treat Club, very amusing; and home, and to bed.

"To keep young by drinking magic waters," says our militant coworker, The Advisor, "was De Soto's wildest dream." And, speaking of wild dreams, as Old Doc Freud always is, there was Balboa's about discovering the Mississippi.

"Uncle Sam will soon strike," Edar desires to announce for the benefit of those who are begging the Administration to take some decisive action. "The cartoonists are working him so hard that he's bound to, before long."

What perplexes W. E. S. is whether Ruth St. Denis's performance is an overt act.

OLD FRANK WILSTACH'S IDENTIC NOTE

Sir: The supposed London Times review of my book was intended as nothing else than a broad burlesque. Not even a hoax was contemplated.

But when forwarding it to you—as a friend, and remembering your many favors—I thought it only fair to remove any possibility of misunderstanding. So I marked it plainly: "By F. J. Wilstach," on the flap.

It is evident that you paid no attention to this message; or it may be that you considered the "by" to mean "sent by," a thought that did not occur to me at the time.

That many honest folks have taken this "review" as genuine has been a source of much surprise to me; I thought I had made the alleged criticism so broad and ultra-English that nobody would be deceived.

When it was that the extract appeared in the Tribune, a week ago Sunday, I took it that you had entered into the fun of the thing; but your paragraph on Tuesday left the matter beyond doubt that you had accepted it as genuine. So it was that I called you on the phone on that day, my purpose being to set you right in the matter. You will learn from your switchboard that I have attempted to reach you every day since, without success.

I think, under the circumstances, you will agree that I am entitled to be set right in the matter.

And thus dies The Conning Tower's blacklist. Our only apology goes to the London Times. We reserve the critical right to say that Mr. Wilstach's burlesque of the London Times's manner was darned poor parody; and the divine right to add that our switchboard, which has no secrets from us, never told us a word about the gifted compiler's futile efforts to reach us.—Ed. CONNING TOWER.

Mr. Rex Beach, in Sunday's Tribune, speaks of "leaving the Canal to the tender mercies of whomsoever chooses to take it." "Dear, dear!" writes V. R. T., "the collaboration of My Favorite Newspaper and My Favorite Author!"

The Queen of Denmark, in Shakespeare's play of which her son was the hero, might have foreseen the administration's long wait for Germany to throw the other shoe.

Said Queen Gertrude: "What act so loud, and thunders in the index?" F. P. A.

ARCHAECTS FRISK O'NEURNEYFIELD

Oldtime Spirit of Troubadours Finds Home Among Skyscrapers

FOREMOST ARTISTS ARE FED TO FLAMES

Patriotic Note Sounded at Close of League's Fete des Fous

Time, popularly supposed to be an old gentleman with a scythe, shook off half a dozen centuries last night and became a young knight with a sword, back in the days of jousts and high romance, troubadours and songs, motley and bells.

A real, oldtime tournament field sprang up among the skyscrapers on West Fifty-seventh Street, in the Gould Riding Academy room of the Fine Arts Building. In it frisked the dignitaries of the Architectural League of New York, in pointed shoes and costumes of red, gold and green, together with millionaires, debutantes and musicians, all in one great fete des fous.

Merrymakers Cheer Flag But there was one solemn moment at its end, a pivot around which the entire festival, arranged for the benefit of the American Red Cross, turned. The last joke had been made; the lights faded slowly until beggars and slave drivers, knaves and cutthroats and fools lost their grotesque forms. Then upon the wall the American flag stood out. The merrymakers cheered the flag and forgot the tournament field in the national anthem.

Raymond, by the grace of God Count of Toulouse, in private life Grosvenor Atterbury, president of the Architectural League, had summoned all his faithful subjects to the festival, which concluded the exhibition that has been held in the Fine Arts Building.

In the official robes of the Architectural League, red and green and blue, the president and vice-presidents stood solemnly in. Under the royal box on the west wall were twelve harpists, led by Carlos Salzedo. Beside the Count of Toulouse there were in the royal box Grant La Farge, the Duke of Venice, Albert Herter and Miss Marie Curie, as the King and Queen of Denmark. Then the tournament rode in—David Bispham upon a toy donkey, almost as bawdy as if it had been alive.

Artists Fed to Flames A huge battle with a yawning mouth that revealed the teeth of a real purgatory came in, and the count announced that the time had come for the punishment of architects, painters and sculptors who had damned the public taste with false standards. Thomas Hart Benton, architect, Edwin Blaisdell, painter, and Donald Chester French, sculptor, were accordingly fed by proxy to the flames.

Miss Anna Hyatt, the sculptress, rode into the room upon a great white horse in the costume of the Jeanne d'Arc statue that is her own most celebrated work. Miss Malvina Hoffman was a squire.

The Count of Toulouse kept to the text of the ancient tournaments by awarding gold medals to John Russell Pope, winner of the league's prize in architecture; Herman A. McNeil, in sculpture; and Maxfield Parrish, in painting.

Following the masque, supper was served in the Vanderbilt Gallery. Among the boxholders were Mrs. Harry Payne Whitney, Miss Eleanor Hewitt, Mrs. All Huggins, Mrs. Otto H. Kahn, Mrs. W. K. Vanderbilt, Miss A. B. Jennings, Mrs. Felix Warburg, Mrs. H. P. Whitney, Mrs. Stephen Clark, Mrs. O. G. Jennings, C. O. Goodrich, Mrs. George H. Miliken and Mrs. Irving T. Burr.

The masque was given under the direction of Robert Aiken, Grosvenor Atterbury, Owen Brinard, Howard Greenleaf, Albert Herter, J. Monroe Hewlett, H. B. Jagolin, J. Horace Moran, Ernest Peixotto and A. B. Trowbridge.

OLD FAVORITES AT PALACE

McIntyre and Heath Continue—"The Choir Rehearsal" Retained

Half a dozen familiar ingredients go to make up an average vaudeville entertainment at the Palace this week. There are again McIntyre and Heath, the Stars and the Church, one of their minor fun-making episodes; "The Choir Rehearsal," Clara Kummer's fine playlet, retained for a second night; and the ballet of Adelaide and Hugh.

The clear notes of Belle Story are to be heard this week, and Dainty Marie and Joseph E. Howard present their familiar offerings. A pair of newcomers are Bernard and J. J. Kelly, and Eddie and Sam and Elsie—who perform entertainingly upon the piano and the violin.

What Is Going On To-day

Free admission to the American Museum of Natural History, Metropolitan Museum of Art, and the Aquarium.

Any Evening with Thompson—At the New York School of Dramatic Arts, 11th Street, at 10th Avenue.

Twenty-second Street, 11:30 p. m.

Luncheon of the New York School of Dramatic Arts, 11th Street, at 10th Avenue.

Social Day of the Theatre Club of New York, Hotel Astor, 2 p. m.

Meeting of the Society for Political Study, Hotel Astor, 2:30 p. m.

Discussions of the Life Underwriters' Association, Hotel Astor, 3 p. m.

Discussions of the Professional Photographers' Association of New York, Hotel McAlpin, 7 p. m.

Discussions of the Export-Import Union, Hotel Astor, 7 p. m.

Discussions of the Old Society of New York, Waldorf-Astoria, 7 p. m.

Discussions of the Pennsylvania Society of New York, Waldorf-Astoria, 7 p. m.

Meeting of the Traffic Club of New York, Waldorf-Astoria, 8 p. m.

Lecture by Leo H. Bailey on "Universal Moral Training," before the Madison Avenue Music Society, 8:30 p. m.

Meeting of the United Real Estate Owners, Hotel Astor, 8:35 p. m.

Meeting of the Southern Travelers' Association, Hotel Astor, 8:30 p. m.

PUBLIC LECTURES OF THE BOARD OF EDUCATION, 4:15 P. M.

News of the Play World

"Pals First" Is Fearfully Complex, but Has Its Thrills

By HEYWOOD BROWN

A double-gaited mind is needed for the proper enjoyment of "Pals First." In some respects it demands that its audience be guileless as a child, and again, it requires the wisdom of a serpent. Lacking both, we were often out of touch with the play which pleased the audience very much at the Fulton Theatre last night.

It seemed to us that Mr. Dodd's motivation was often trivial, and his plot fearfully complex. It would be mean to tell the story of the play, and, worse than that, it would be arduous. The surprise at the end is gained by asking belief for something more preposterous than anything that has gone before. But it is much entertaining in the play. Some of it is plain enough to be understood by anybody, and Tom Wise would be good fun even if you couldn't understand him. As a matter of fact, he is quite the most rational person in the play.

The play is called a comedy, but that old-fashioned term comedy-melodrama is more fitting. It is one of those plays in which wills are used as clear-lighters. Banknotes are agile, and every door has ears. In fact, it is a play in which fortune is grilled upon a hot stove. There is no telling which way it will hop next. It is fair to say that much of the play is genuine and exciting. Moreover, the piece contains the only true black villain we have seen this season.

The pace of melodrama is slackened now and again for diversions in the form of sentimental interludes. The former are eminently successful, particularly a scene in which Tom Wise carries on a conversation with a deaf old lady. Each speech of his is ridiculed in the audience. One of his shouted loud enough for the old lady, but the other is for the audience alone. As Mr. Wise happens to be playing the part of a crook impersonating a clergyman, there is much genuine humor in the contrasts.

"THE CRISIS," AS PICTURE, HAS PATRIOTIC APPEAL

Winston Churchill's Novel Filmed Without a False Note

Viewed in retrospect, two features of "The Crisis" seem to stand away from all the rest. They are the remarkable likeness of Abraham Lincoln which Sam D. Crane presented to the screen and the enthusiasm of the orchestra which furnished the incidental music. Without doubt the latter helped to make the battle scenes what they are—some of the most exciting that have been seen in the films; that, too, at a time when war pictures are everywhere and cannot be right of you, common to left of you, volley and thunder.

Winston Churchill's novel was put on the screen by the Dispatch Film Company and was shown for the first time at the Park Theatre yesterday. There were Stephen Brice, Jimmy Carvel, Silas Whipple and Clarence Colfax looking just as every one fancied they ought to look, and there were Lincoln and W. T. Sherman looking just as every one knows they did look. There was not a false note in the whole production.

Perhaps the best performance was given by George W. Foxworth, who played the part of General Sherman. His opportunities were greater, for there were Thomas Santschi, who gave a remarkably faithful portrayal of Stephen Brice, and Matt B. Snyder, who was excellent as Colonel Carvel. He also played the part of General Sherman. The picture was a masterpiece of the kind of picture which opened at the Broadway Theatre yesterday.

The public has returned its verdict. In fact, it reached the verdict without even seeing the picture, for only two years ago the picture was shown at the New York Theatre, and these were situated behind the posts which serve to keep the balcony from falling into the orchestra. Standing room was at a premium. It is the purpose of the picture to show the authors instead of stars, and the policy seems to be popular.

The cast is excellent, but none of the characters seemed so real as "Polon Doret," played by Mitchell Lewis. Poor Polon, who was a man of letters, his money on Necia, with but such small reward.

Mabel Juliette Scott plays Merindy and later Necia, the daughter. She acts both parts extremely well and for the better of the picture. Russell Simpson brings dignity and force to the role of John Gaylord, and suggests perfectly the hermit of Alaska who has finished with his own race.

Robert H. H. U. is a handsome hero, and that is all one ever expects of a hero. Howard Hall as Dan Bennett is intensely brutal and disagreeable, which means that he gave a good performance.

"The Barrier" is not too serious. Some of the titles are extremely amusing and all of them are well done. They are one of the most enjoyable features of the picture.

"PRICE SHE PAID" SHOWN

Clara Kimball Young Pleases as Heroine of Film Play

David Graham Phillips's novel, "The Price She Paid," was shown in picture form at the New York Theatre yesterday, with Clara Kimball Young in the leading role.

Miss Young never has done anything better than her Mildred Gower, the girl who paid. She plays with repression and power, and gives the part a wonderful personality.

One reason for the screen version just how high the price was, for one could hardly have conceived so odious a person as the Colonel, whom Mildred's parents had selected as her first husband, as the screen version has done. At their first meeting he informed her that the oysters which she was eating cost 50 cents apiece and that the fish was 40, and that was the end of the high living had set every one to choosing that sort of conversation.

Undoubtedly Miss Young can act. Every one always has said that she could, and she does so she does it. She is so beautiful that if she just appeared on the screen and did nothing she would be forgiven. Indeed, one almost resents any motion or emotion which she makes. One feels like exclaiming, "Keep still! I want to look at you!"

David Powell is excellent as the hero. It is necessary to so identify him, for there are no programs and he cannot remember both the real and the reel names of the characters. He plays the part with dignity and force and a rare sense of humor. His air of tolerance and his sense of humor are a plain away the damning circumstances is a clever bit of acting.

There is a fine attention to detail which one may credit to the director and the settings are out of the ordinary.

Thomas Out of Frohman Company

Augustus Thomas last night announced that he is about to sever his connection with the Charles Frohman Company, owing to the pressure of literary engagements.

Mr. Thomas has been associated with the company for several years as director general of all their enterprises. About a month ago the company announced an affiliation with a motion picture company, and it was said at that time that Mr. Thomas would supervise all the Frohman films.

MISS SEARS TO BE A BRIDE MARCH 14

Crisis Changes Date of Wedding to S. P. Platt, of Squadron A

VIRGINIA R. SCULLY TO MARRY TO-DAY

Mrs. Charles J. Welch Holds Sale for Benefit of Loretta Mission

Miss Penelope Sears, daughter of Mr. and Mrs. Joseph Hamblen Sears, will be married to Sherman Phelps Platt on March 14 in the chancel of St. Thomas's Church. The wedding was to take place soon after Easter, but Mr. Platt, who is a member of Squadron A, is liable to be called upon at any time for military service. Miss Sears will have no attendants. Charles H. Wellington will be Mr. Platt's best man. There will be no reception.

The engagement of the couple was announced last fall at the celebration of the silver wedding of Miss Sears's parents.

Mr. Platt is a son of Henry Platt and a nephew of the late Senator Thomas C. Platt.

Miss Virginia Rees Scully will be married to Chester Hinman Norton to-day at the home of her uncle and aunt, Mr. and Mrs. Alvan H. Duty, 205 West Fifty-seventh Street.

The marriage of Miss Mildred Rivers, daughter of Mr. and Mrs. George Rivers, and Frederick M. Edwin, will take place on April 11 at the Cathedral of St. John the Divine, in one of the chapels founded by the bride's family.

Under the auspices of the National Speech and Drama League, a series of personal experiences on the European war fronts and their lessons of preparedness to America will be given by Miss Carita C. Smith on Thursday afternoon at the national headquarters, 259 Fifth Avenue.

Mrs. Herbert S. Harde gave the first of a series of talks on "Successful Citizenship" at the home of the Colquhoun Club for the benefit of the International Child Welfare League. The lectures will be continued on Monday mornings throughout Lent.

A sale of useful articles for the benefit of the Loretta Mission, an Italian institution in Elizabeth Street, was held yesterday at the home of Mrs. C. Platt.

The first meeting for this season of the Seaman's Benefit Sewing Class met yesterday morning at the home of Mrs. W. Stuyvesant, 3 East Fifty-seventh Street.

The sewing class connected with the Fresh Air Association of the Cathedral of St. John the Divine will have a meeting this morning at the home of Mrs. Stephen C. Clark, 46 East Seventh Street. During the session Mrs. Eva Gautier will sing folk songs of Java and Malaysia.

Mrs. William Jay Scheffelin, Mrs. Russell H. Handley, Jr., Mrs. R. Fulton Cutting, Mrs. Banks Taylor, Mrs. Carl A. Gordon and Mrs. Charles Merrill Chapin form the committee in charge of a costume dance to be given at Sherry's in April for some of the debutantes of this season and girls who came out a year ago.

Mrs. Ernesto G. Fabbri will give a dinner on March 12 at her house, 7 East Ninety-fifth Street.

A piano recital will be given by William R. Hersey in the chapel of the Old First Presbyterian Church, Fifth Avenue and Eleventh Street, on Thursday evening, for the benefit of the Te Deum Fund, for the mural decoration which is planned for the pulpit wall.

The patronesses include Mrs. James K. Andrews, Mrs. Lauren Carroll, Mrs. Howard Dutton, Mrs. Stuart Dodge Jessup, Mrs. Richard Mortimer Jessup, Mrs. Algernon S. Sullivan and Mrs. Stephen C. Wolcott.

Mrs. Robert P. Huntington and Miss Allen Huntington, who were at the Ritz-Carlton for a month, have gone to Sanford, S. C.

Mrs. William Dalila Dutton, of 116 East Seventy-third Street, will give the first of two receptions this afternoon.

Mr. and Mrs. Harold Minott, who were at White Sulphur Springs, W. Va., have gone to Aiken.

Dinners will be given to-night by Mrs. Rocky Rocher at her home, 23 West Fifty-third Street, and by Mrs. Frederick F. Thompson, 233 Madison Avenue.

"SIGHTSEERS" AT COLUMBIA

Will Kennedy and Jack Miller Head Good Burlesque Troupe

One of the best shows seen at the Columbia this season is playing there this week, under the caption, "The Sightseers." Will Kennedy and Jack Miller head the programme, which does not say "in the order of their appearance."

The name of the play is "What Is It All About?" and at the time of going to press no adequate answer had been found. It seems to be about a lot of beautiful girls who sing and dance and wear stunning costumes. One of them is Kate Forsythe, blond and lovely, but rather given to ebullience. At least she will be if she isn't careful. Another is Flo Davis, who proves to be an agile and graceful dancer, and still another is Kathryn Dickey, who has a decidedly good voice.

The show is in ten scenes and two acts. Some of the settings are extremely effective; for instance, the Palace of Chance, where the devil, in the person of Harry P. Kelly, appears and claims his victims. This scene is remarkably well done.

The surprise of the evening, however, occurs in the "Salvation Joan" number. A band of Salvation army enthusiasts appear on the stage and do their bit without any one saying, "You save girls! Well, save one for me."

Thirty Days for Stealing a Nickel George Courtney was sentenced to thirty days in jail in the West Haverstraw police court yesterday for stealing a nickel. An agent of the West Shore Railroad station said he saw Courtney and a companion batter open a telephone coin box. All the box contained was 5 cents.

AUDUBON SET BRINGS \$480

Original Edition Sold for Top Price at Huntington-Bixby Sale

The first session of the sale at the Anderson Galleries yesterday of rare books, autographs and manuscripts from the libraries of Henry E. Huntington and William K. Bixby attracted a large throng of bidders. T. Wolf paid the top price of the day, \$460, for an original subscribers' edition, in seven volumes, of Audubon's "Birds of America."

George D. Smith gave the next best price—\$435—for "Fanshawe," a first edition of Hawthorne's scarcest work, written while he was a student at Bowdoin College. Mr. Smith also gave \$410 for what is said to be one of the handsomest sets of Burton's "Arabian Nights" ever offered for sale. It is in sixteen volumes, and was printed in Bonares, in 1836. The total of the session was \$3,843. The sale continues this afternoon.

Edwin Gould, Jr.'s, Funeral To Be Held Here To-morrow

Father Accompanies Body from Georgia—News of Death Kept from Grandmother

The body of Edwin Gould, Jr., arrived here last night from Brunswick, Ga., and was taken to the Gould home, 936 Fifth Avenue, where funeral services will be held privately to-morrow morning. Complete arrangements have not been made.

The youth's father, who was in St. Augustine, Fla., at the time of the hunting accident on Latham Hammock, hurried to Georgia and took care of the body. He accompanied it to this city in his private car, Dixie, which was attached to a fast train of the Seaboard Air Line.

Young Gould's mother heard of the accident here. The news so unnerved her that she has been under the care of a physician. She had expected to start for Jacksonville, Ga., next week to join her son and husband.

News of Mr. Gould's death has been kept from his grandmother, Mrs. George F. Shady, who has been ill of pneumonia for a week at her home, 115 West 104th Street. It was feared the sudden shock of her grandson's death might have a serious effect.

Frank M. Gould, a brother of Edwin Gould, is a student at Yale University, has been summoned home. Mrs. Finley J. Shepard, an aunt, is in the city. Mrs. George Gould, another aunt, is at Miami, Fla., where full details of the tragedy were sent her by telegram.

WILLIAM BECK RETURNS HERE FOR SONG RECITAL

Member of Chicago Opera Forces Is Heard at Aeolian Hall

William Beck, whose appearances with the Manhattan Opera Company are pleasantly remembered and who is now a member of the Chicago Opera forces, made his metropolitan entrance into the field of song recital yesterday afternoon at Aeolian Hall. Mr. Beck's voice was always a fine one, and it has not deteriorated since we last heard it. His power of spinning out a pianissimo is unusual, and he sings with warmth and authority. His chief faults are a tendency to stray from the pitch and a too sentimental interpretation of his songs.

His exagerrations in Beethoven's "Delizia," Strauss's "Traum durch die Dammung," and Brahms's "An die Nachtigall" were far from good taste, and his evident wish to hold a tone for mere vocal effect has no place in the field of lieder singing. Mr. Beck showed himself yesterday to be an excellent operatic artist, whose faults are a knowledge of the requirements of the more intimate art he has essayed. He was warmly applauded by a large audience.

The Catholic Oratorio Society gave its annual Carnegie Hall performance last night before a very good audience. The oratorio was the "Saint Paul" of Mendelssohn, a work which has not been given here often in recent years. The chorus under the direction of Arthur Mees sang very creditably in the leading parts, and the soloists were Marie Wagner, Kate Davis, John Finnegan and Robert Maitland. Among those present was Cardinal Farley.

FARRAR AND AMATO SING "THAIS" MORE SMOOTHLY

Large Audience Applauds Massenet's Opera with Enthusiasm

The second performance of Massenet's "Thais" was given last night at the Metropolitan Opera House. The opera went much more smoothly than at the opening, and both Mrs. Farrar and Mr. Amato were in better voice. In the latter scenes Mrs. Farrar accomplished some excellent bits of singing and impersonation, her performance improving as she progressed.

Perhaps the aura of her "Joanne d'Arc" has refused to leave her, for she is certainly more veritable as a great saint than as a great singer. In the first "Thais" she was upon her feet, but as they drop from her one by one she steps more and more lightly.

Mr. Amato's Athanasius is an admirable impersonation. It is pleasant and moving to hear him sing, and the music of the opera is a delightful melody. Mrs. Polacco imparts his enthusiasm to the orchestra. The audience was very large and applauded with enthusiasm.

TO GIVE CANTERBURY OPERA

Gatti-Casazza Announces Plans for Premiere at the Metropolitan

General Manager Gatti-Casazza yesterday announced that the premiere of "The Canterbury Pilgrims" would be given at the Metropolitan on Thursday evening, March 8. "The Canterbury Pilgrims" is a new opera by the English composer, Reginald de Koven and the book by Percy Mackaye. The scenery is from the brush of Homer Emswile, while the costumes were designed by Livingston Platt. The stage is under the direction of Arthur Bodansky, who will conduct the performance.

The cast will be as follows: Chaucer—Johannes Sembrath; The Wife of Bath—Margaret Seward; The Knight—Paul Althouse; The Shipman—Abel Bragg; The Merchant—Marie Seward; The Friar—Max Hiron; The Canon—Max Hiron; The Monk—Max Hiron; The Prioress—Max Hiron; The Nun—Max Hiron; The Clerk—Max Hiron; The Miller—Max Hiron; The Cook—Max Hiron; The Summoner—Max Hiron; The Pardoner—Max Hiron; The Host—Max Hiron; The Pilgrims—Max Hiron; The Canterbury Pilgrims—Max Hiron.

Porto Rican Bill Sent to Wilson Washington, Feb. 26.—The bill conferring a large measure of self-government on Porto Rico and reorganizing the island's executive machinery was introduced in Congress today by President Wilson for his signature.

SEEKS GOETHALS IN DRIVE PROJECT

City May Retain Builder of Canal to Act on Riverside Plan

NAME MENTIONED BY ALDERMAN DOWLING

Suggestion Is Welcomed Even by Member of Opposition

General George W. Goethals, builder of the Panama Canal, was suggested by at least one member of the Board of Estimate yesterday as the man who should be employed by the city to "travel the engineering tangles involved in the proposed Riverside Drive-New York Central contract. While no definite arrangements were made for retaining him, it is generally understood that an offer will be made to him in the near future.

At the conclusion of public hearings in opposition to the project yesterday both those favoring and opposing it agreed that the greatest experts in the country should be employed upon it. With ex-Judge Hughes already in charge of the legal side of the question, it is now proposed to turn all engineering questions over to General Goethals.

This suggestion grew out of five questions put to the Board of Estimate by William H. Allen, director of the Institute for Public Service.

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